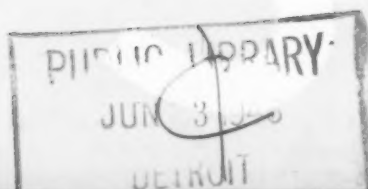


LINE ARTS DEPT.

# SCHOOL ARTS

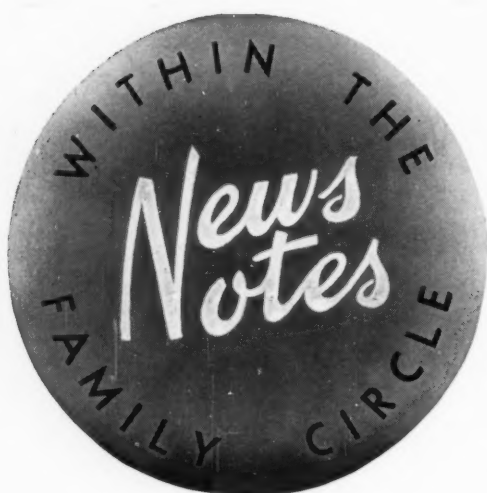


PEDRO  
deLEMON  
EDITOR  
STANFORD  
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CALIFORNIA

Many subjects may be used as a school art project in the  
three art methods of Drawing, Painting and Modeling.  
Illustration by Esther deLemos Morton

DRAWING, PAINTING, MODELING  
JUNE 1946

VOLUME  
45  
NUMBER  
10  
50 CENTS



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Use this booklet for reference, for illustrations, pattern ideas, and as a guide to one of the important handicrafts of this region—it is indeed a worthwhile addition to your shelves, yielding a new appreciation for this ancient craft, born of necessity and continued for enjoyment.

Send \$1.00 for your copy of PENNSYLVANIA GERMAN QUILTS to Secretary, The School Arts Family, 166 Printers Bldg., Worcester 8, Mass., before August 1, 1946.

#### VISIT A FAMILY IN AGELESS INDIA

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own interpretations of Indian life, using the plates as basic information.

Whether your interest be in costumes, customs, or activities of the average Indian, you are sure to find the answer in this folio. Send 53 cents for your copy of "LIFE OF A FAMILY IN INDIA" to Secretary, the School Arts Family, 166 Printers Bldg., Worcester 8, Mass., before August 31, 1946.

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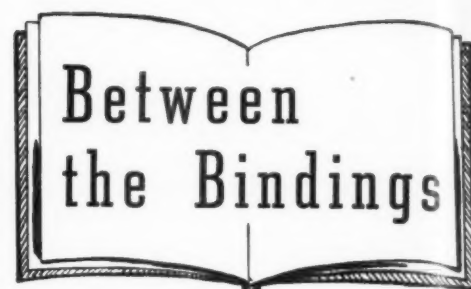
For a sample of the scenic grandeur that lies ahead for some vacation time—perhaps even this year, this folder gives you a wonderful written and photographic preview of nature's most magnificent chasm—and you couldn't find a better authority than the Fred Harvey organization. Send a 3-cent courtesy stamp today for your copy of this brochure to Secretary, The School Arts Family, 166 Printers Bldg., Worcester 8, Mass., before August 31, 1946.

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Here are a few of the outstanding industries and events pictured on this "active map"—there's a pony express rider galloping across the plains while nearby is a slow-moving covered wagon drawn by oxen. In California we see a forty-niner digging for gold and in the modern "vein," there is a motion picture camera, symbolic of the movie industry. Your craft pupils will enjoy the picture of the Navajo Indian weaving the bright blanket—while those of vivid imaginations will find the Seminole Indians, living in the Florida Everglades, inspiration for colorful atmosphere in painting and crafts. Throughout the map are the names of the nationalities inhabiting the various sections as well as symbols for historical events and modern industries and occupations.

Send 28 cents for your copy of MAKERS OF THE U.S.A. to Secretary, 166 Printers Bldg., Worcester 8, Mass., before August 31, 1946.



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Let's look at one of these little books together, just to get an idea of the kind of material each contains—and to pick a favorite subject, how about "Drawing Dogs"?

Diana Thorne, the author, is so fascinated by all the members of "Dogdom" that you cannot help in joining her enthusiasm for these four-footed models—there are representatives of almost every branch of the dog family tree, from the bewhiskered pertness of "Ruffy," a wire-haired terrier, to the massive dignity of "Boots," a Great Dane, and including Chihuahua, Scottie, Boxer, Spaniel, Pekinese, German Shepherd, Setter, Dachshund, St. Bernard, Bloodhound, Airdale, Sealyham, and many others. Your pupils will be sure to find their own dogs among the breeds pictured, and representing those of mixed ancestry, there's the mongrel puppy sleeping with such a contented expression on his face that you know he must be dreaming of that succulent bone he buried in the flower bed.

Tips included in this conversational book cover materials and their use, dog anatomy, and a "Filing system" and modeling tips to put canine friends at ease. When you've finished the book, you're ready to embark with your pupils on the project of "immortalizing Fido"—and a more exasperating, entertaining, and thoroughly fascinating subject would be difficult to find.

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Wherever children spend their vacations, they should be urged to take along crayons and paper in order to record their impressions of new scenes, new adventures, new and different ways of living. What they draw, they make their own, and such recorded impressions form not only a cherished souvenir of the summer but an important part of their character and development. An excellent way to encourage the continuance of creative art activities during the vacation months is to plan now for a Vacation Art Exhibit in the Fall.

CRAYOLA DRAWING CRAYON, the original multiple-medium for drawing, decorating and craft work, remains firm, compact, waterproof and smudgeless in all climates. Now available in 24 colors in the flat lift-lid cardboard box illustrated, as well as in the popular No. 24 hinged-top box, also in boxes of 6, 8, 12 and 16 colors. PERMA PRESSED CRAYONS, so named for their permanence of color, firmness and strength, are as adapted for broad masses as for fine detail, and they never rub. In 8- and 16-color boxes.

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## Drakenfeld

## INTRODUCTION TO JUNE SCHOOL ARTS

by Alliston Greene

★ The *School Arts Magazine* for June, the final issue of Volume 45, is more illustrative than any number during the year. For this reason it may be more enthusiastically received, for pictures are said to be more informative than text, and these illustrations, with the short legends, are quickly absorbed and readily transferred to a working program.

Consider the subjects which these illustrations cover. The June number is devoted, as usual, to Drawing, Painting, Modeling. The Editor has made use of material gathered from many parts of the world in order to make this number of *School Arts* a complete reference library.

★ *Murals.* "The Schools of Yesterday and Today" show a wonderful change in methods of teaching art appreciation, as well as the approach to education through interest in common, every day experiences. Those of us who "went to school" sixty and more years ago, saw no such wall decoration as shown on pages 326 and 327. The children who contribute to the creation of a mural are learning a great many things about life, not only are the more talented permitted to exercise their imagination on these murals, but every child in the room is assigned a part in its creation. In this way a great many cooperative and integrated lessons are presented and absorbed.

(Please turn to page 4-a)

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# ART AND CRAFT NEWS

## WHAT'S HAPPENING

"Box: A receptacle of any firm material characteristically having or adapted for having a lid or cover." Thus the modern Webster's defines a box. Incidentally, way back in 1860 Webster had 14 definitions for this word, while today there are 15—baseball giving to it the only new meaning in a century.

Fortunately for those with imagination, a box can have many meanings not limited to the prosaic finite descriptions of a dictionary. It can mean, for one, the opportunity to measure skill in arts and crafts. Take any one of the three plain but good wooden boxes featured in our column to the right, and give your imagination free play. Painted they become the medium for designs of every kind—floral, geometric, modern, Victorian, and even Cubist. Covered with leather and tooled, enameled, or gold decorated, a box can be made to rival in beauty the craftsmanship of the Italian Renaissance. Encased in metal, particularly the foils which lend themselves equally to simple or intricate repoussé, new lustre is given to a plain little wooden box. Gesso, linoleum, clays, and plastics have their decorative values too. All this with art and craftsmanship, and just see how much new meaning a box can have!

The items under the caption Summer Crafts have been chosen for variety and because they are well-adapted, but not limited, to summer work in camps or recreational centers. They are not just "busy work," but are practical projects suitable for camp and school programs—summer and winter. And there's a thought—any one of them would make an excellent Christmas gift. Why not try out a few of these this summer in anticipation of your fall or pre-Christmas projects.

If you do not have a copy of the 1946 Edition of the American Handicrafts Catalogue, we should like to send one to your summer address. In it you will find clays, metal foils, leathers for art and craft work. On request we shall also gladly include a copy of our Handicraft of Art Supplement.

Before bidding you farewell and a happy holiday, there are many sincere words of thanks to be given to you, the reader of "What's Happening," for your inspiring letters regarding this column. To maintain your high opinions will require hard work, but knowing your appreciation will make the task easier. So it's "Cheerio" for the next two months, but in September there'll be new greetings, new ideas, new projects from yours,

Ever gratefully,

*Art & Craft*

## SUMMER CRAFTS



### WOOD

No. 5675 Two-compartment JEWELRY or PLAYING CARD BOX.

5 5/8" x 4 1/2" x 1 5/8" \$ .40 ea. \$4.40 per doz.

No. 5676 Two-deck PLAYING CARD BOX

4 1/4" x 2 3/8" x 2 1/8" deep

\$ .35 ea. \$3.50 per doz.

No. 5677 TRINKET or STAMP BOX, 3" x 2" x 1 1/2" deep

\$ .22 ea. \$2.20 per doz.

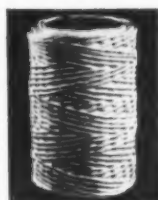
All of white pine with dovetailed corners, and bevelled edges.

### LEATHER

No. 274 SCOTCH COIN PURSE—Furnished complete in toolable calfskin with goatskin lacing. Plastic coin holder and snap buttons are already attached. Directions for punching, lacing and assembling are included. COLORS: Brown or black Calfskin

PRICE: \$60 ea. \$6.60 per doz.

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### BELFAST CORD

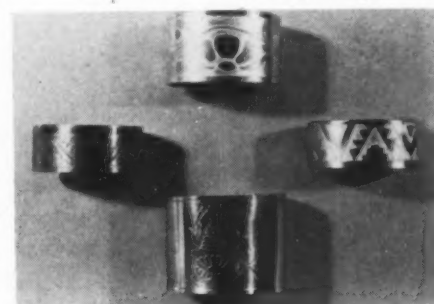
Recommended for knotted belts, curtain pulls, dog leashes, etc. It is one piece cord put up in 250-yard balls.

COLORS: Dark Green, Light Green, Yellow, Brown, Light Blue, Navy Blue, Pink, Orange, Gray, Tan, Red, White, Black.

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4-a

★ *Handicrafts.* Apparently the interest in craft work is greater at this time than at any previous period. What comparative influence the war has had upon this situation is not definite, but rehabilitation by means of hand work of the boys who have suffered is very pronounced. It is also true that the value of public school hand work as a means of practical education is becoming increasingly recognized.

Several hundred art supervisors and teachers are just home from the meeting of the Eastern Arts Association. In the room where the "tools" for art and craft teaching were displayed, they saw one of the finest and most extensive exhibits of work done by those who have experienced the "joy of creation." Every conceivable article to be made of countless materials caught the eye and fascination of the visitors. It was a practical demonstration of the great progress craft work has made under trained instruction.

★ *Finger Painting.* Francis R. Fast is a splendid example of what one may do with his hands outside business hours. His story of finger painting, which he discusses and illustrates on pages 330 and 331, is used primarily to show its value to adults rather than to children. Mr. Fast is very enthusiastic about finger painting and hopes it may "be restored to a rightful place among the fine arts."

Another example of finger painting will be found on page 341. It is a Chinese product and shows the fine touch of the Oriental hand.

★ *We Try Our Hand at Clouds.* William S. Rice has a wonderful faculty of applying art principle and technique to every medium which he touches. His illustrations demonstrate the points he wishes to make adequately and beautifully. This month he introduces his class to the heavens, among other things, finding in the sky the beauty of fleeting effects which are to be seen in a moment, for in another they are changed. The illustrations of water color painting on scratch-board on page 333 should be studied, for they are splendid examples of pencil technique.

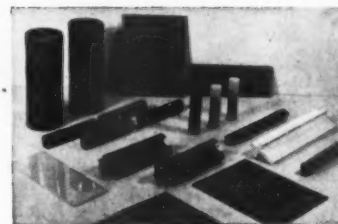
★ *How to Draw the Human Figure* is a problem never successfully solved by a great many pupils. Mr. Pelikan, on page 334, has a very simple way of going about the matter, which, to him, is easy. Try it in your own class and note the results. If they are good, send them to the Editor of *School Arts*. Maybe he can use them sometime.

★ *Sculpture, Pottery, and Carving* are popular subjects in this June number. Page 342 and the succeeding seven pages are filled with illustrations of carving on marble and stone; low relief carving on wood; bas-relief and repoussé; metal modeling in brass and copper; and architectural sculpture.

Then Ben Earl Looney tells the story of Ceramics, Ceramic Sculpture and Pottery as carried on in some of the Massachusetts schools, with illustrations of the work which won prizes in a Boston art exhibition. These should give impetus to the growing interest in art as expressed in some of the permanent and enduring materials.

★ *Wood Carvings and Metal Crafts* by primitive craftsmen are shown on page 355, and (Please turn to page 7-a)

## Plastics Are PRACTICAL IN APPLIED ARTS!



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School Arts, June 1946





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Volume 45 No. 10

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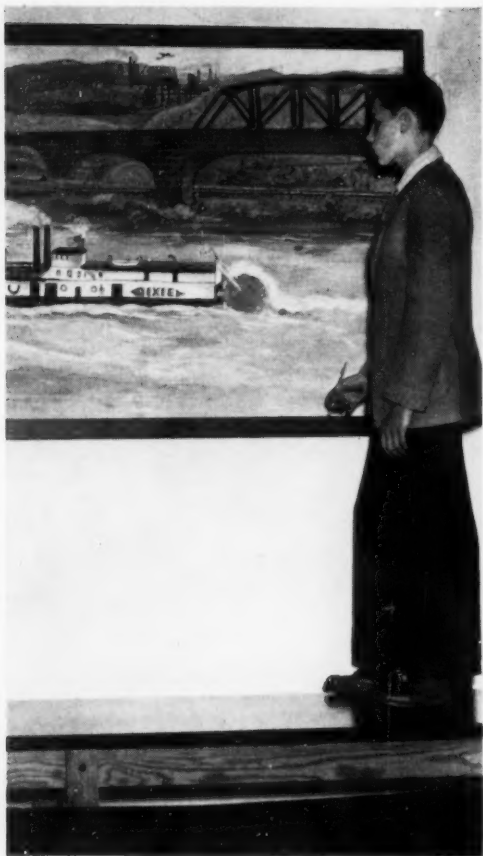
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A long mural depicting the early history of Wheeling, West Virginia, was painted by students in the Clay Junior High School.  
Texana Jordan, Art Supervisor



Below: Classroom scene in the Detroit High School where the students are preparing to paint a patriotic wall mural

Art Education in Europe and America, not so long ago was limited to the "talented" few, under strict entry requirements. Today, art education is available throughout the nations' schools



The walls of many school libraries, hallways, school cafeterias, and studios throughout America have been artistically decorated by students



Students pose for each other in order to secure proper positions or postures for the painted mural figures





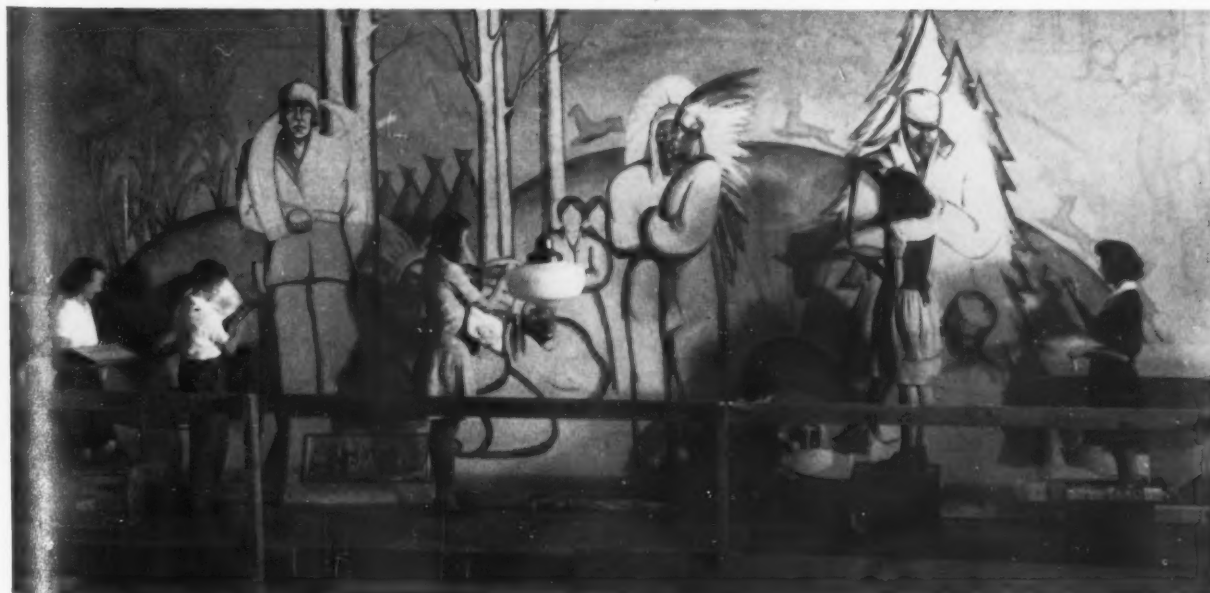
The art handicrafts taught in the professional art schools, for many years, were not a part of the art program. However, every progressive public school system as well as most private schools today include art handicrafts



Art Museums have increased art education with their Saturday classes permitting the sketching of their fine art and historic collections. This is a scene in the Cleveland Museum of Art



The painting of murals by school students has developed freedom of art technique and group cooperation, "team work" without loss of individuality



This mural was painted by the students of the Petosky, Michigan, High School, Frances Pailthorpe, Art Supervisor. The subject was painted in the Assembly Hall so that all the students could see it develop

## The JOY of CREATION

Prominent persons in history and vocations, past and present, have found rest and profit in the arts and crafts, either as collectors, or as active doers

Lotte Lehmann of the Metropolitan Opera at her easel... painting is her favorite hobby for spare hours



Patricia Morison loves to paint in her spare time. Here we see her as she plies her brush to an almost completed painting





Fred MacMurray enjoys carpentry as his hobby. Fred likes to spend his spare moments in his well-equipped shop

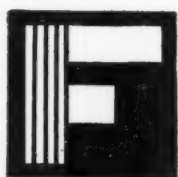
"The joy of creation is always greater than the undoubted pleasure of looking on."—John Erskine

AUTHENTICATED  
NEWS

Juliana Taberna, radio actress, displays part of her collection. Her hobby is Egyptology and she collects Oriental and Near Eastern treasures

ART—A useful thing beautifully made—Tolstoy





# FINGER PAINTING

An Ancient Art Revived

FRANCIS R. FAST



COMPLETE history of what is at once the oldest and the newest of art forms must wait the telling of the patient researcher. This can be but a summary.

From a cursory examination of the records two facts emerge, that this method of painting has been used from the beginning of time, and that it has made its appearance throughout the ages at different times and places. It was many centuries old when the painting of pictures on panels of wood and pieces of canvas had its beginning in Florence and Sienna in the 13th century. The prehistoric caves in France and the Etruscan tombs bear evidence of its use. Pliny the Elder in the first century speaks of a painter who preceded him as one who used his hands with an earth pigment. The texture of the hands can still be traced in the painted surfaces of Pompeii. Giles, in his "Introduction to Chinese Pictorial Art," mentions Chung Isao in the year 750 as being probably the inventor of finger painting, in that he would smear colors on silk with his hands. A fascinating story comes out of Munich in the 14th century. It concerns a monk who gathered together children wandering in the streets during a plague, and taught them useful things, including a means of painting with their hands. The secret of this paint and the process have been preserved in the family of one of the descendants of the monk's tutelage in Basle, Switzerland, through the centuries to the present day.

The value of finger painting was known to Leonardo da Vinci in the 15th century. From records in the Library of San Lorenzo in Milan, we find instructions to his students that they take a candle, hold it underneath a glazed plate, and on the sooty surface thus obtained to move their hands about for inspiration, contemplation, and development of the rhythmic process, which is the essence of finger painting as we know it today.

The *China Journal* of June 1941 gives an account of the most famous of all workers in this medium, Kao Chi Pei (1672-1724). Like most Chinese artists, Kao Chi Pei did not earn his living by his painting, but followed an official career. Under Secretary of State in Peking, he rose to the position of Vice-president of the Board of Justice. He was already a famous painter in the academic sense. The story is told that one day he met with some fellow artists in a spot where the scenery was extremely beautiful and they decided to sketch, but the quality of the brushes they had with them was very poor. Kao Chi Pei held the



theory that the merit of a painting did not consist in the quality of the brush, but in the skill of the hand that guided it. Then he proceeded to paint with his fingers. Subsequently he became famous throughout China for his skill in this type of work. Specimens of his paintings were prized by Chinese artists for more than two centuries. Examples of his work are preserved in the British Museum and in at least one private collection in this country. In China, finger painting has been regarded as the ultimate achievement of the skilled and experienced painter, a method by which he can express himself completely and fully; since the medium is more closely bound with his own personality.

A century later another Chinese, Teng Kui, Professor at Yenching University, exhibited his finger paintings throughout Europe and in this country.

The most celebrated exponent of this medium in China today, is Y. K. Chang, a graduate of Soochow University. He came to this country in 1937 having won a fellowship to the University of Michigan, where he got his degree in educational administration. A true disciple of Kao Chi Pei, his remarkable



work was exhibited in New York and other places in the United States. His work is cited in an illustrated article in *Newsweek Magazine* of January 23, 1939.

The similarity between Chinese and American finger painting lies in the fact that the hands alone are used in both cases. With the Chinese, the thumb and tips of the fingers are more precisely used, while we use the entire hand. The forms of expression, however, differ greatly, the Chinese emanating from that rich and ageless heritage of Oriental art which still so strongly impregnates their work with the exquisite detail and matchless beauty of line, form, and color, with all of which we are so familiar. American finger painting has not the background of any particular



racial art from which to derive, and draws instead, intuitively, and in a typical American way perhaps, from the fresh and abundant field of the imagination alone, each one interpreting according to his vision.

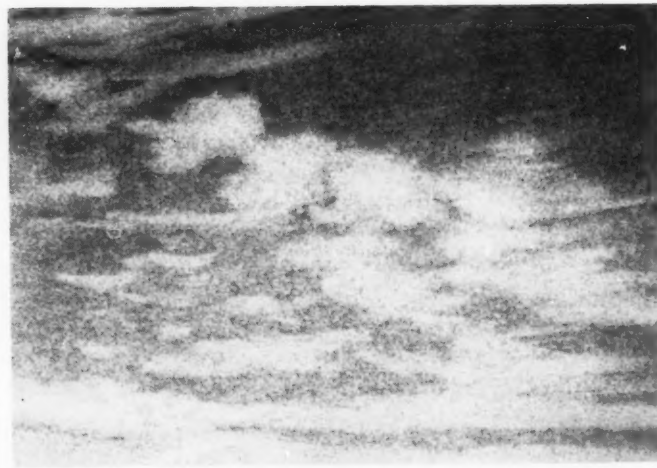
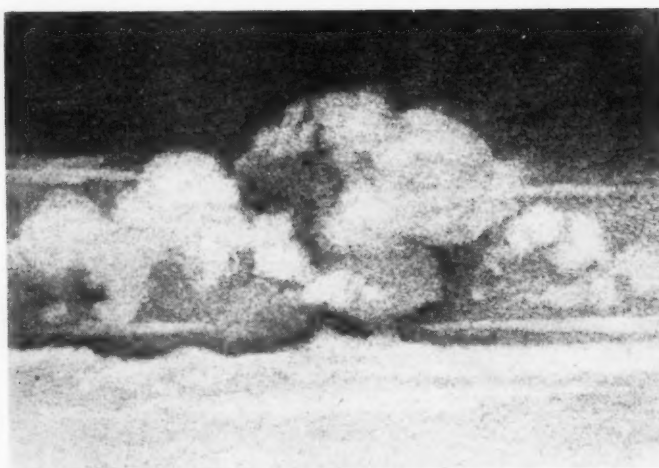
This form of art might well be described as "brushless" painting, since the use of a brush simply serves to push the paint around as it were. It cannot be applied with the soft flow of oil paint or water color which require a brush. Nor can this form of painting be considered by any means as a "stunt" but because it is the proper employment of this particular pigment medium.

The renaissance of finger painting in America we owe to the ability and labors of an American woman, Ruth Faison Shaw, who had a school for English speaking children in Rome about fifteen years ago. One day a pupil cut his finger. He was given iodine to apply to it and was afterward found covering the door of the washroom with fantastic patterns. Struck with the inherent value of the idea, she became imbued with the thought of devising a paint just for this purpose, one that would be harmless in every way. She returned to this country and worked with chemists until the desired result was obtained. She has lectured at the Sorbonne in Paris on the subject, and in many universities and schools throughout this country.

Little is known as to what term was applied to this form of painting through the ages. It was probably given many different names. The term current with us can only be considered as temporary, for as has been said, not only are the fingers used, but all parts of the hand, and in some cases the arm up to the elbow.

In the popular mind it is perhaps thought of as a newly found form of expression that has been relegated altogether to children. It is being very largely used in juvenile training, and with marked success. But it is with the adult use of this medium that we are here concerned. To bring out the serious value of this unusual medium can well tax the skill of the most expert among us. To the untrained layman it provides an invaluable outlet. It can be a thrilling experience as well. The trained artist has much to gain from an understanding of its use, and it can be a fortifying and valuable adjunct to his own work. It is an appraisal, as it were, of one's sense of rhythm, form and color. The directness of approach makes it more spontaneous than any other art form, and the gelatinous paint-coated surface has the sensitivity of a seismograph to the touch of the hand. It is done at one continuous time, with no possibility of erasures or corrections once the pigment is set. Nor can any preliminary sketch be made on the same surface of the proposed painting. Thus it does offer limitations to the artist, but it gives instead, in fullest measure, untrammelled rein to the imagination, often yielding beauty in form and texture. It is this feature of the unexpected which accounts for much of the allure in finger painting.

(Continued on page 5-a)



## WE TRY OUR HAND AT CLOUDS

WILLIAM S. RICE, Art Instructor, Oakland, California



RELATIVELY few persons are keenly aware of the beauty of the ever-changing skies above us.

It is reasonable to suppose that the shapes and general appearance of clouds must have been a matter of interest and speculation from earliest times. The classical writers make use of a variety of expressions for cloud forms; but since no systematic early classification is known it becomes necessary to translate such expressions in general terms.

According to the scientist, clouds are roughly divided into seven varieties, as follows: 1—Cirrus, detached clouds of delicate appearance, threadlike or featherlike and generally white in color. 2—Cirro-stratus, a thin sheet of whitish cloud sometimes covering the sky completely. 3—Cirro-cumulus, larger rounded masses or flakes without shadows. 4—Alto-cumulus, large rounded masses, white or grayish, partially shaded and arranged in groups or lines, and often so crowded that the cloudlets join. 5—Alto-stratus, a dense sheet of gray or bluish color sometimes forming a compact mass of dull gray color. 6—Strato-cumulus, large lumpy masses or rolls of dull gray clouds frequently covering the whole sky, especially in winter. 7—Nimbus (rain cloud) a dense layer of dark, shapeless cloud with ragged edges from which steady rain or snow falls.

Cloud forms, contrary to popular belief, are not difficult to draw and they may often be done from the schoolroom windows without the teacher being obliged to take the class outdoors. A comparatively simple method of procedure is one that we worked out in several of my classes. The materials needed for the lesson were few and simple:

1. White drawing paper (charcoal paper works better)
2. A soft cotton cloth like cheesecloth
3. Blue and blackboard chalk or pastel
4. Fixatif
5. An atomizer
6. Thumbtacks
7. A kneaded eraser
8. A drawing board

This last item may be dispensed with if the student is accustomed to using a drawing pad.

Our method of procedure was as follows: First the paper in sheets 9 x 12 inches, was tacked to drawing board and either a blue or black piece of chalk, using the flat side of the stick, was rubbed across the paper, stroking it as evenly as possible and working it stronger nearer the top of the sheet. The rag was then folded to form a roll and then rubbed smoothly across the chalked surface of the paper until it formed an even tone (of course blending to a darker tone at the top). When the tone is as even as it can be made, the kneaded rubber eraser is squeezed up into a ball the size of a marble and with a swift rolling motion you erase the clouds, erasing strong for pure whites, and less strong for the grayish tones. The finger and thumb are needed too, to soften whites that look too hard or too definite. One has to work rapidly and with plenty of assurance, otherwise the cloud forms will look stiff and wooden and lack fleeciness and grace.

When finished, the studies must be sprayed with fixatif if they are to be preserved. This rule applies, of course, to only the best ones. Then they may be trimmed on the paper cutter after using a pair of finders or L-shaped cardboards to adjust the composition. Cutting the studies down frequently adds considerably to their effectiveness; and mounting them on a piece of white paper, further adds to their appearance.

This is about the simplest method of rendering skies that I have ever employed and about the quickest. Students, too, find it an absorbing technique and become quite enthusiastic over the results. Moreover, it teaches them to appreciate and enjoy the beauty that exists in the fleeting sky effects, that too often are apt to be passed by unnoticed.

Truly speaks Fra Lippo Lippi:

"We're made so, that we love—First, when we see them painted, things we have passed perhaps a hundred times, nor cared to see." This is an axiom which needs no emphasizing, being borne out in everyone's experience. In this category we might also include "skies."

"It matters not in what particular direction the eye is educated; the habit of observation in one field quickens the powers of per-

(Continued on page 6-a)

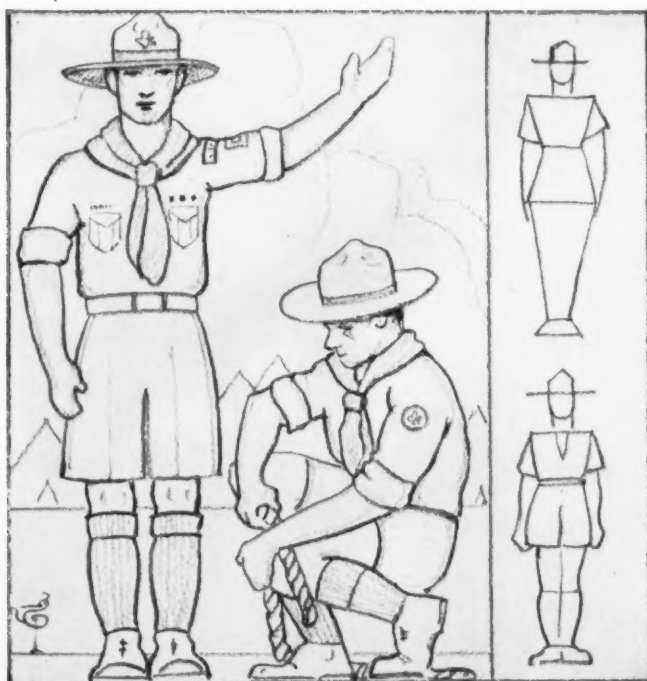




Water color painting on coated "scratchboard" which allowed the scraping of white lines throughout the subject, and the use of "steel wool" for a scraped texture in the sky and foreground



Chinese Fishing Village near Monterey, California, sketched with three grades of lead pencils, by William S. Rice, Oakland, California



## A SIMPLE METHOD OF FIGURE DRAWING

A. G. PELIKAN, Director of Art Education

Milwaukee Public Schools, Milwaukee, Wisconsin



HERE are many different ways of drawing the human figure and it seems that young children and trained artists are the two groups who make the most use of figure drawing.

The children in the kindergarten and first grade frequently create their own symbols which at times are quite conventionalized, yet portray figures which have a remarkable resemblance to the child's own physical proportions.

As we proceed to the upper grades we see the child's figure drawing change in style and proportion so as to almost coincide with his own physical development and growth.

In the lower grades children are not concerned with realistic representation but they excel in imaginative and interpretive drawings if given an opportunity and when furnished the right kind of stimulus by the teacher.

There appears to come a stage, however, in the child's life where he is no longer satisfied with his own symbols of representing figures, and is influenced by the drawings of figures which he sees in the newspaper cartoons, comic strip, in illustrations and in the work of older children.

It is at this stage that a certain amount of help may be useful in overcoming the feeling of inadequacy and possibly frustration.

A good method at this point is to introduce sketching from the model by having some of the pupils pose and by paying more attention to the proportions of the figures as they are drawn at various age levels.

Living models may be alternated with toy figures from the 5 and 10 cent stores and with dolls or even

toy animals which the children bring to the classroom. Color may be introduced as well as pictorial composition which makes use of several figures in a group to illustrate a story incident, or an activity.

To some students the figure to be drawn from a model may seem difficult or complicated, and for this reason it may be well to show the students how to simplify the drawing by blocking in the main construction lines and proportions first, and then adding the details such as features, dress, accessories, etc., later. The first drawings could well be in pencil, charcoal or crayon outline. Next the drawings should be interpreted in three or four values from black to white. When this has been done the drawings may be colored by keeping the values of the colors similar to those worked out in black and white.

By grouping several figures in a given space, the opportunity presents itself to utilize these illustrations for posters, Christmas cards, announcements, program covers, etc., which may be painted, block printed, stencilled or reproduced by the silk screen method.

No one particular method of figure drawing is advocated, but an opportunity for experimentation should be provided which will bring out the individual differences and abilities of the students.

Wherever possible refer the children back to nature and encourage them to observe their fellow students at play or engaged in various activities, then suggest that they draw these figures from memory or from quickly made notes made in a sketch book or on a pad of paper.

The illustrations which accompany this article show a few suggestions for a simple method of figure drawing.





(Courtesy of Carlos Resáda)

These subjects have been selected from the two sets of reproductions just issued by the Division of Intellectual Cooperation of the American Union, Washington, D. C. These sets are *Children in Latin American Art* and *Contemporary Art in Latin America No. 2*. Chosen for artistic merit as well as for their educational value, they will fill a long-needed place in every American art library. Prepared for the use of pupils and teachers alike, each picture in this set is accompanied by two texts. One describes the work in terms designed to capture a child's interest, while the second, a brief biographical note on the artist, is intended as a teacher's guide



(Courtesy of Carlos Dorado Chopitea)



Courtesy of the Department of Education, Mexico

BOY IN THE WATER  
Máximo Pacheco, Mexico

THRESHING  
(Subject above)  
Painting by  
Julia Codesido, Peru

WISE MEN OF THE INCAS  
Painting by  
Félix Rojas Ulloa, Bolivia

PICTORES OPERIS,

Heinrich Füllmaurer.

Albrecht Meyer.



Portraits of the Draftsmen Heinrich Füllmaurer and Albrecht Meyer in Fuchs' Herbal, Basel, 1542

The two artists at work are the botanical "draughtsmen" who illustrated the famous "Fuch's Herbal" published in Basel, 1542. In this book it is interesting to find that certain American plants, notably Indian corn and the giant pumpkin, appeared in an European herbal for the first time. The two artists are Heinrich Füllmaurer and Albrecht Meyer. The illustration below illustrates their fine sense of delicate line rendering showing a fine concise linear form, with a live quality and a fine sense of restrained power. These two illustrations are from the copy of "Fuch's Herbal" in the Boston Museum of Fine Arts



*Didymocarpus* Roth.



ORMINVM  
SYLVESTRE.

Wilder Scharlach.

bb 3

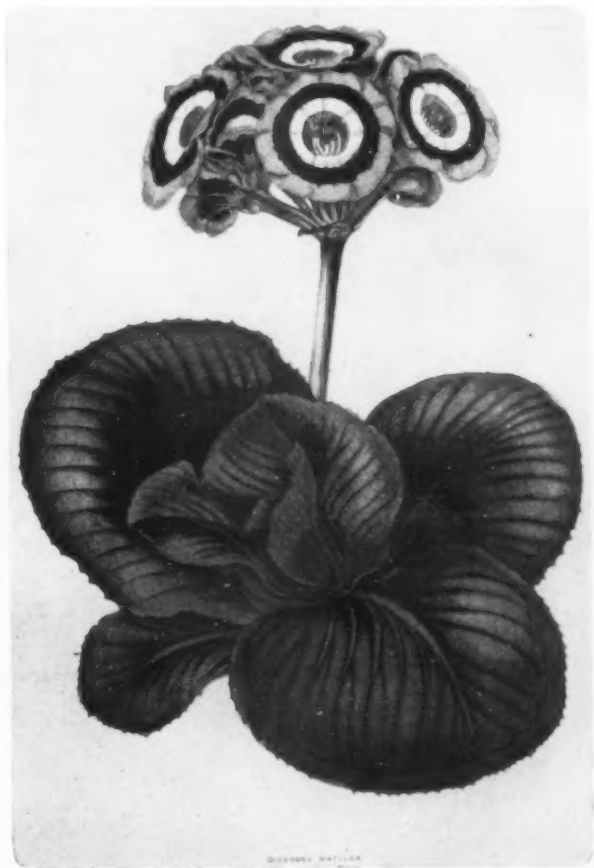
Illustration in Fuchs' Herbal, Basel, 1542

A botany print from an etched line and aquatint etching, colored by hand with water color, a type of print now prized and collected by many print connoisseurs





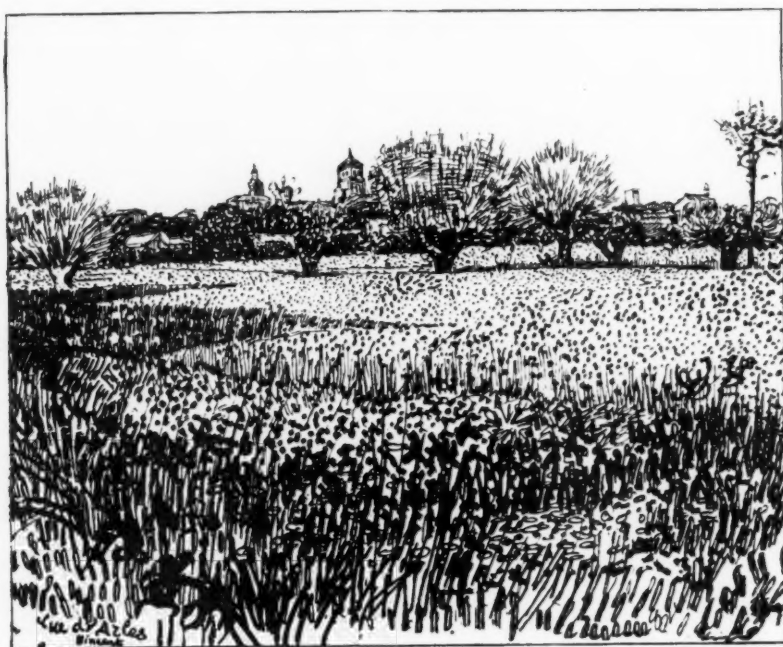
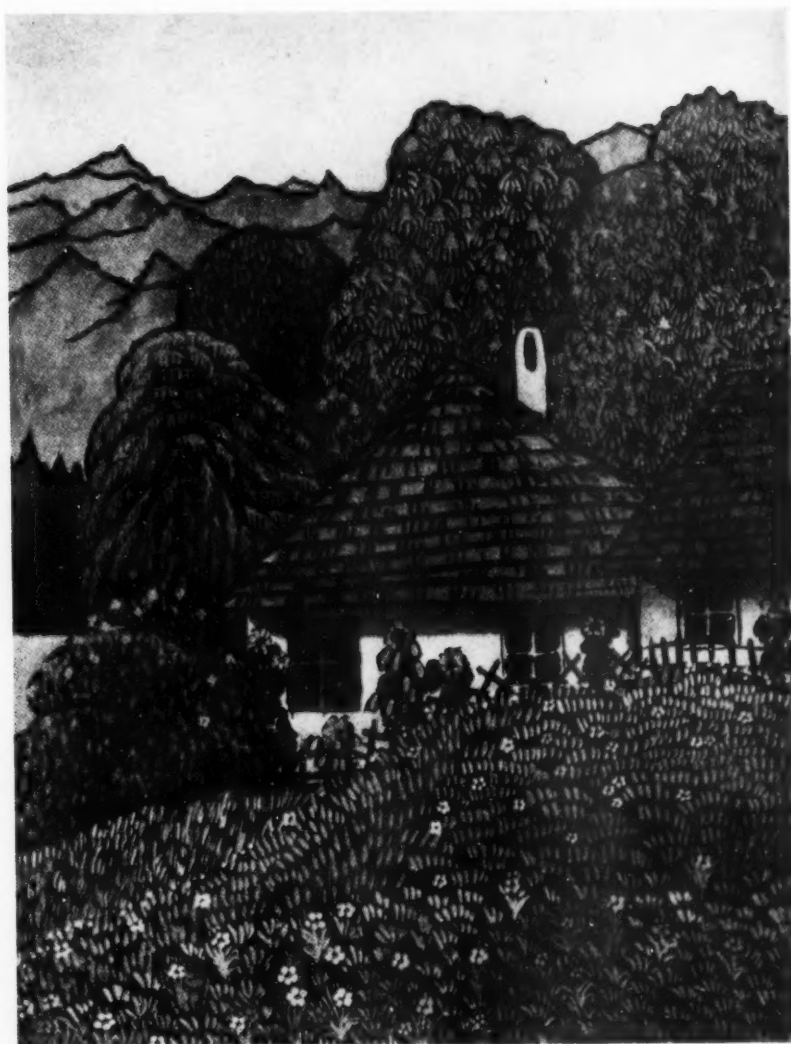
Three of these antique hand-colored prints are from France and England  
The subject above is a beautifully colored lithograph produced in England



## PICTORIAL TECHNIQUE

### DECORATIVE LANDSCAPE PAINTING

European artists have achieved decorative qualities with landscape painting. This shows the use of light details painted over dark backgrounds

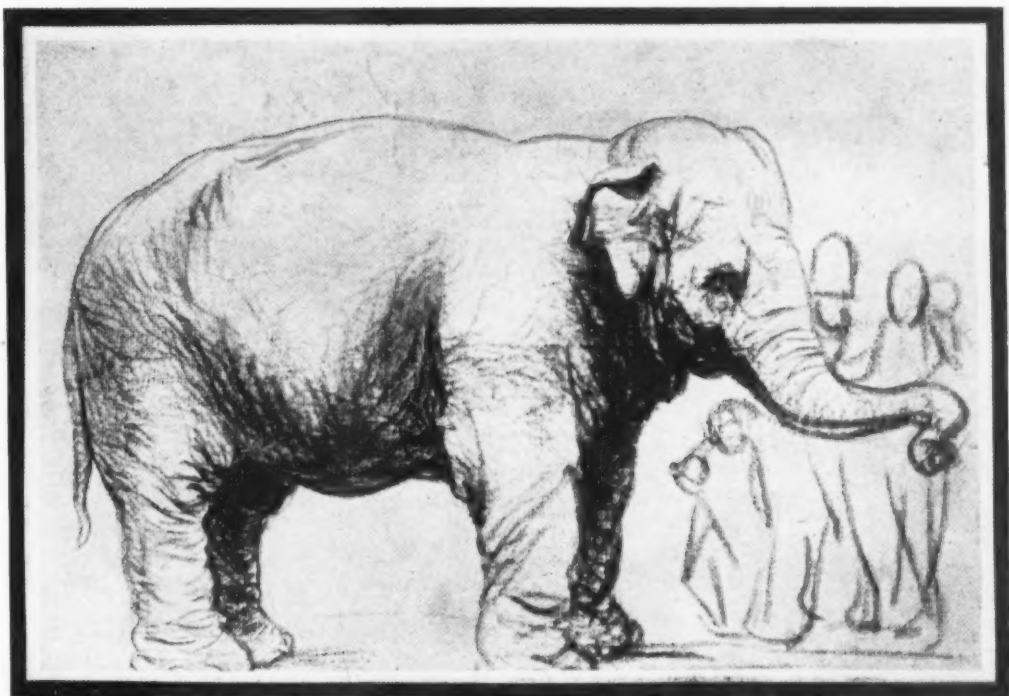


*Quill Drawing by Van Gogh*

### QUILL PEN DRAWING

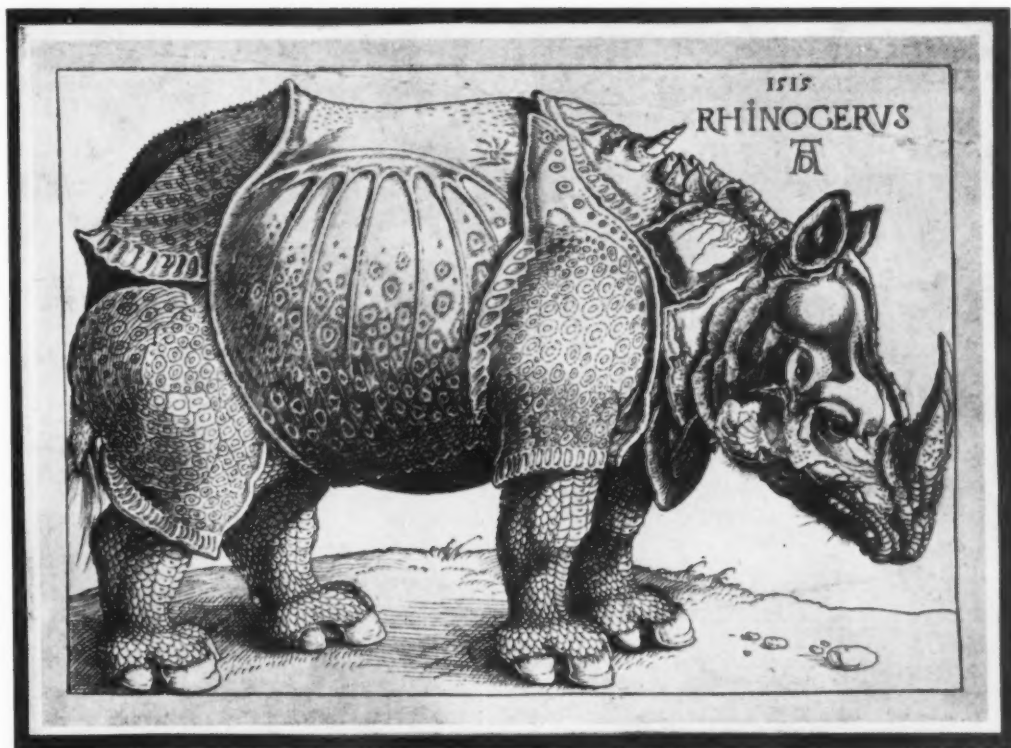
Some artists still prefer the quill pen to the steel pen, claiming more strength and quality to quill technique. This subject is from a quill drawing by Van Gogh and reflects the strength of his painting technique





# REMBRANDT DRAWING

Good drawing ability generally precedes good painting accomplishment. This drawing by Rembrandt certainly reflects the strength and the power of his painting qualities



# DURER DRAWING

This ink drawing of the once considered mythical Rhinocerus, made by Durer in 1515, shows the decorative qualities which entered into all etchings or engravings, by Durer

## LANDSCAPE PAINTING

Painting permits the artist to alter or recompose such parts as he decides will produce a more satisfactory subject to the human eye



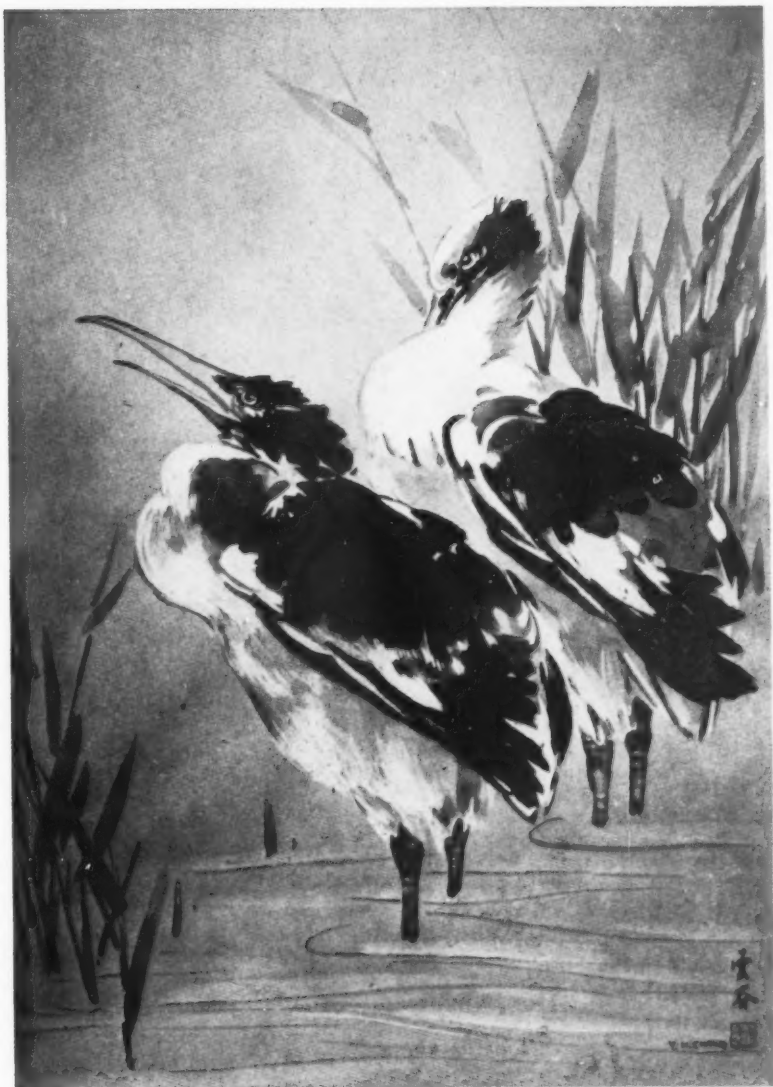
## LANDSCAPE PHOTOGRAPHY

Photography while restricted in compositional or space arrangements can be varied by the photographer, by choosing certain lighting qualities that comes during varying parts of the day or the season



The artist with painting can convey emotional or fleeting moods which the scene may display. He can with ease eliminate or replace, or enlarge or minimize portions of the scene. The photographer with less liberty may, however, by masking, super-imposing, or other "dark room" techniques equal the charm and art moods secured by the artist. Every photographic salon exhibition will verify this claim. It depends on the artist behind the camera, or the brush





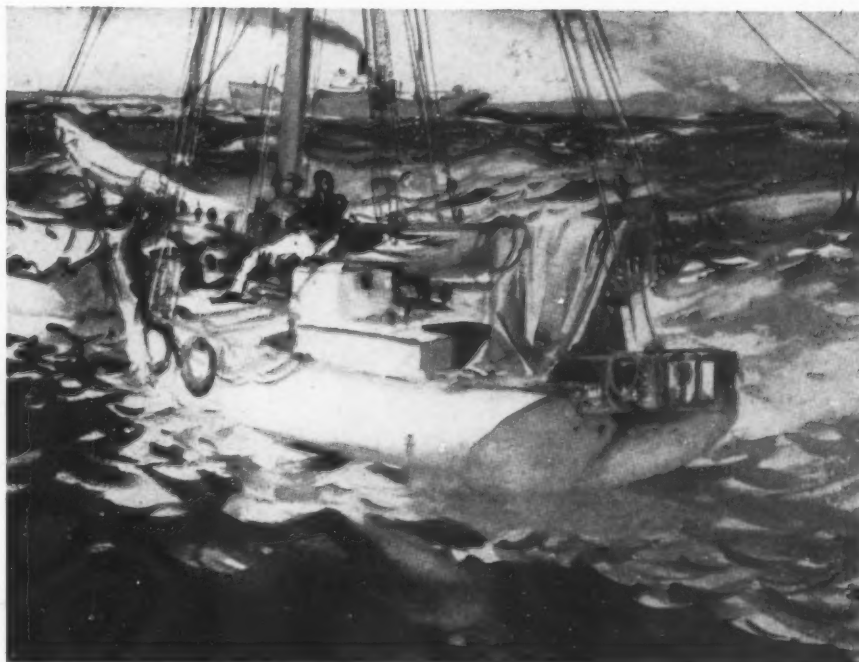
### "TWO EGRETS"

A finger painting  
by Y. K. Chang

### FREE BRUSH PAINTING

West Indies Scene  
by John Whorf

This scene, painted by Whorf, shows a freedom and quality which has resulted in his work, when exhibited at the Toledo Museum of Art, being compared to the water colors of Winslow Homer. There is a similarity in the "abandon" and "splash" of his strokes to that used in the finger-painting on this page by Y. K. Chang. It all depends on the power behind the brush or fingers whether the result is art or just another picture



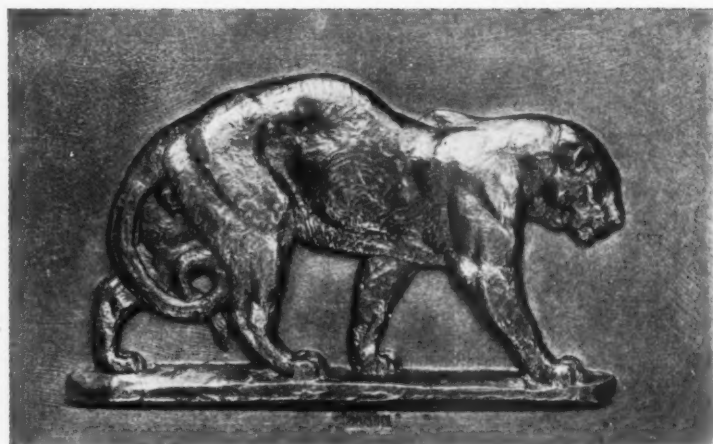
## FINGER PAINTING

Finger Painting, which has become a well-known painting method during the past ten years, really had its beginning in the Orient many centuries ago. It reached its height in China in the seventeenth and eighteenth centuries. The subject herewith shown includes the "splash-in" technique which came during the eighteenth century, and which assumes the qualities produced by brush painting



Direct carving on marble by Katherine Lange of Cleveland, Ohio  
Awarded first prize in Sculpture

Many materials found in all parts of the world have been used in varied ways by different artists toward the eternal search of the expression of beauty, form, vigor, and strength. This and the following seven pages are given to the portraying of successful results in modeling, carving, relief work, bas-relief, repoussé, and metal modeling



Leopard in Bas-relief, portraying power and motion



Carving in Stone



"Girl with Squirrel" by Sylvia Shaw Judson



St. Martin, by Sydney B. Waugh, a fine figure decoratively rendered, conveying power and arrested movement





Paneled Chest in English Oak and made in England by Henry Wilson. Made in the British Institute of Industrial Arts

## LOW RELIEF CARVING

Examples of low relief carving illustrating the integrated quality achieved on large wood panels when high relief is avoided



Clear spaces of wood have been planned to accommodate the metal hinges and latches



This is a craft that may appeal to any good pocket knife whittler, many of whom are to be found in any good American town

# ENGINEERING HELPS PAINTER CREATE NEW "ANGLE" IN ART

Walter Hומר, New York painter, noted for his revolutionary ideas in art, was born in Switzerland. His earlier study of medicine was abandoned for that of art and engineering. His medical studies, however, aided his art knowledge of the human body, and his engineering helped in the expertness of perspective

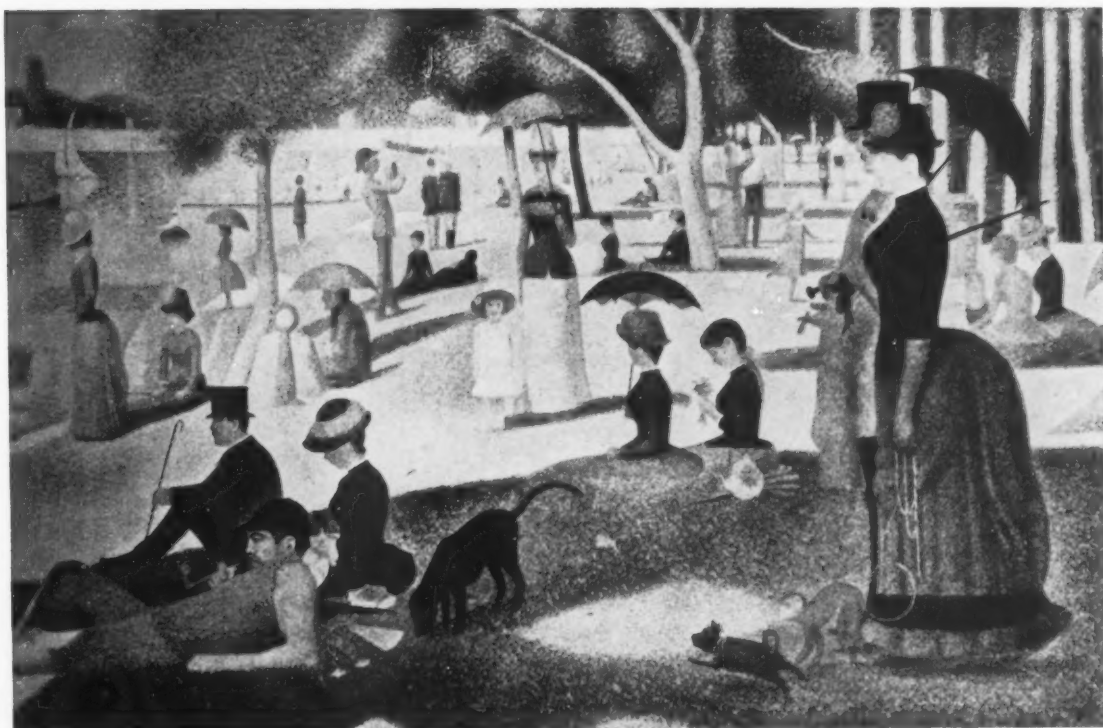
SEVERIN  
THREELIONS



Above is shown Hומר's special easel, so arranged to permit him to secure all possible angles, thus preventing the colors from running in places where they are in very thin layers only. Even a horizontal position may be obtained

A close-up view of Hומר's masterpiece, "The Lord's Supper," presenting the subject as though seen from above. This certainly presents a much painted subject in a new angle, or viewpoint





Sunday on the  
Island of Grande-Jatte  
Georges Seurat

Georges Seurat has produced his painting with a brush stippled technique, a method much used for a period in painting, toward achieving more atmospheric qualities and light effects. Often the stipples of color were tints of yellow, red and blue, the primary colors.



Bridge and Pond Lillies. Claude Monet

Claude Monet painted his subjects with dabs of primary tints rather than the smaller strokes, which created somewhat of a mosaic color quality, the whole blending into a colorful atmospheric subject.

Camille Pissarro used a vertical stroking of his brush thereby producing a unity of texture, creating more unity of texture to the entire subject. Illustrators in pen-and-ink use similar techniques in their use of pen lines, producing added interest to their "rendering."

## BRUSH PAINTING TECHNIQUES



Women Gathering Apples. Camille Pissarro



MATILLIJA POPPIES  
OIL PAINTING  
ISABELE WURTELE





STAGE SCENES  
DESIGNED BY  
CORNELIA M. PERKINS

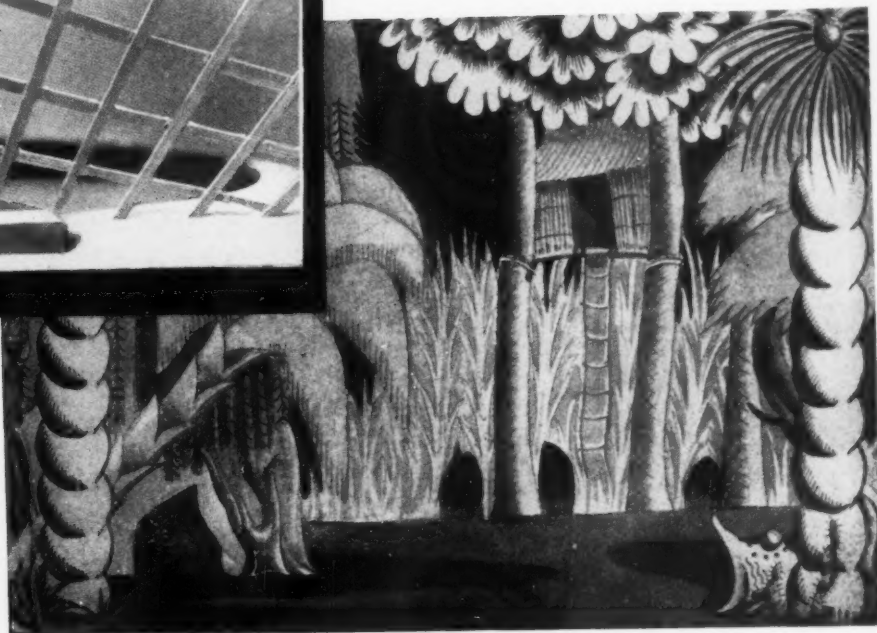


Set for the Prison Scene in Goethe's "Faust." Influenced by Cubism and Gordon Craig's Sketches

## MODERN STAGE SETTINGS

Stage designers developed a modern trend of settings some years ago toward more decorative and dynamic stage effects. The trend followed less natural realistic portrayals, using more imaginative "make-believe" qualities and such qualities are used also in cinema scenes today.

Design for Jungle Scene in "The King of the Castle" by A. P. Herbert. Design by Mary Adshead



Painted Curtain Scene for Shakespeare's "Twelfth Night." Designed by Robert Young

The curtain, "A City in Illyria," was used for several "street" scenes in a production at the Northampton, England, Repertory Theatre





SEVERIN  
THREE LIGHTS



Saul Baizerman has developed a style of metal sculpturing in New York, credited by the *London Times* as being comparatively rare since the Chinese. As a boy he sensed his affinity for working in clay, and today Baizerman is known for the magnificent vigor he expresses in his metal statues, and for the perfection with which he shapes his metal



SEVERIN  
THREE LIGHTS

A bas-relief part  
of a set portraying  
the history of nav-  
igation, depict-  
ing an Egyptian  
shipyard



A scene showing  
shipbuilding dur-  
ing the Elizabeth-  
an English period



Two carved  
panels in flat  
relief by Fred  
M. Torrey, both  
belonging to a  
series illus-  
trating the his-  
tory of North-  
west America



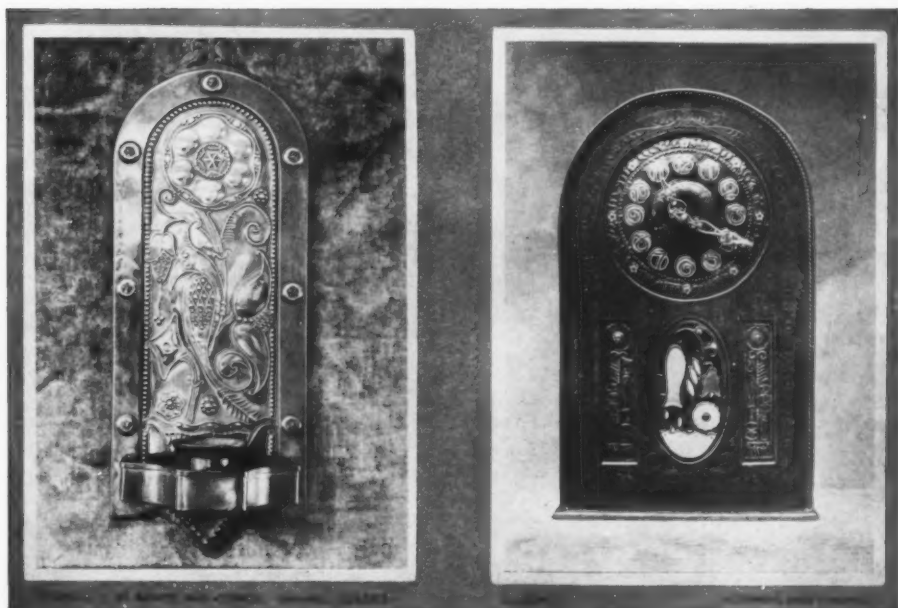




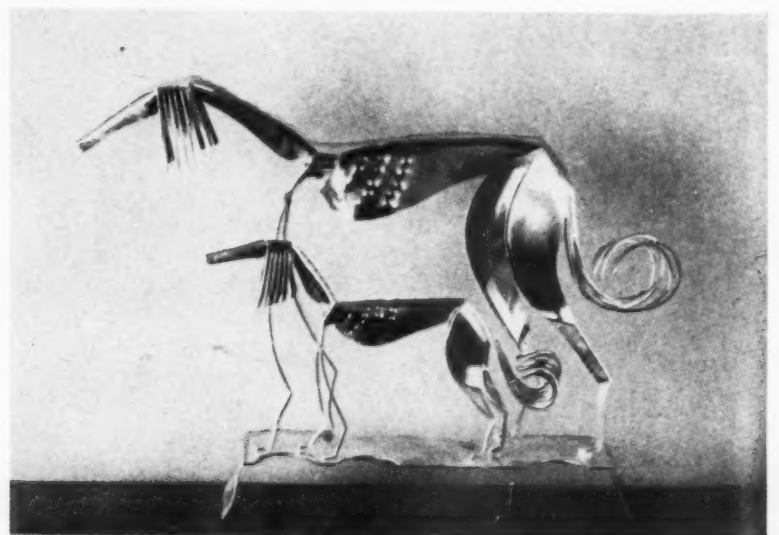
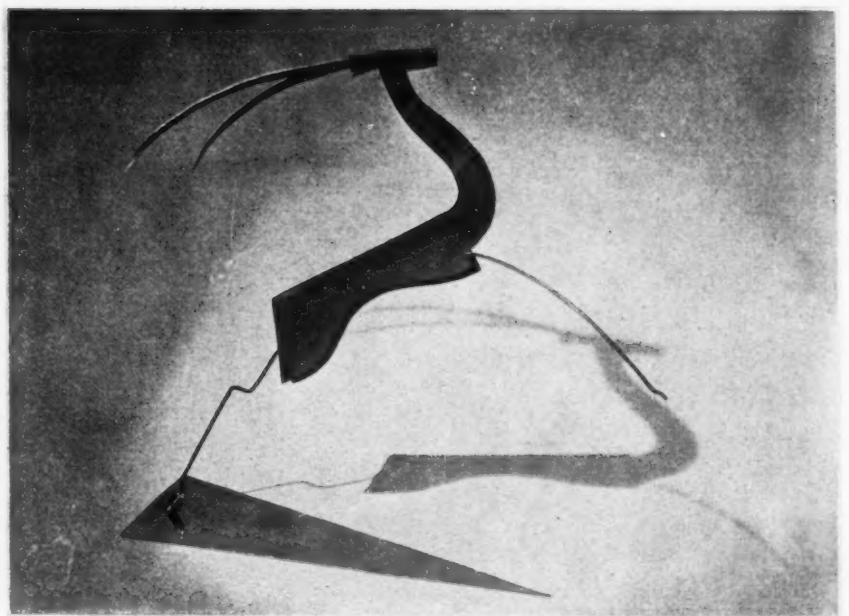
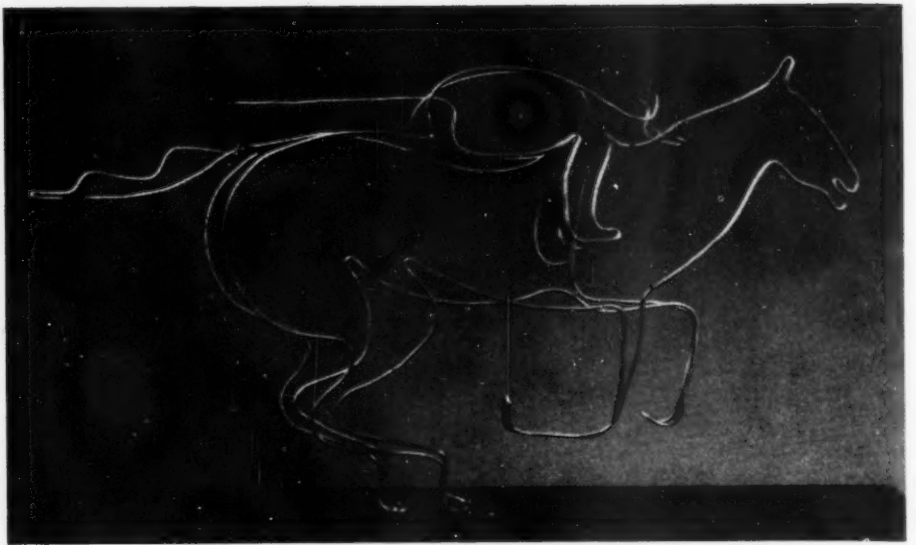
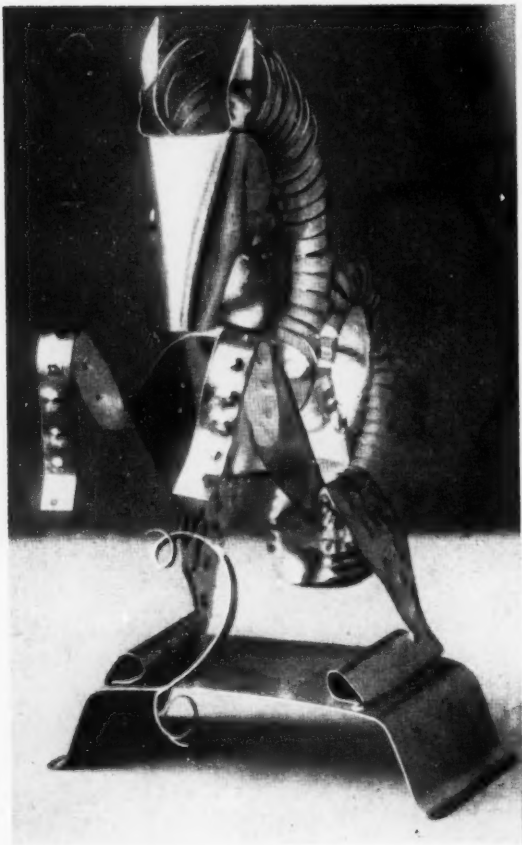
A panel composed of colored cloisonné enamel, representing the Dove of Peace. The dove is in relief with rich application of wire ornament. Created by Fritz Möhler



Two repoussé round iron panels from Spain, parts of the surfaces are decorated with chased or stamping of the surface



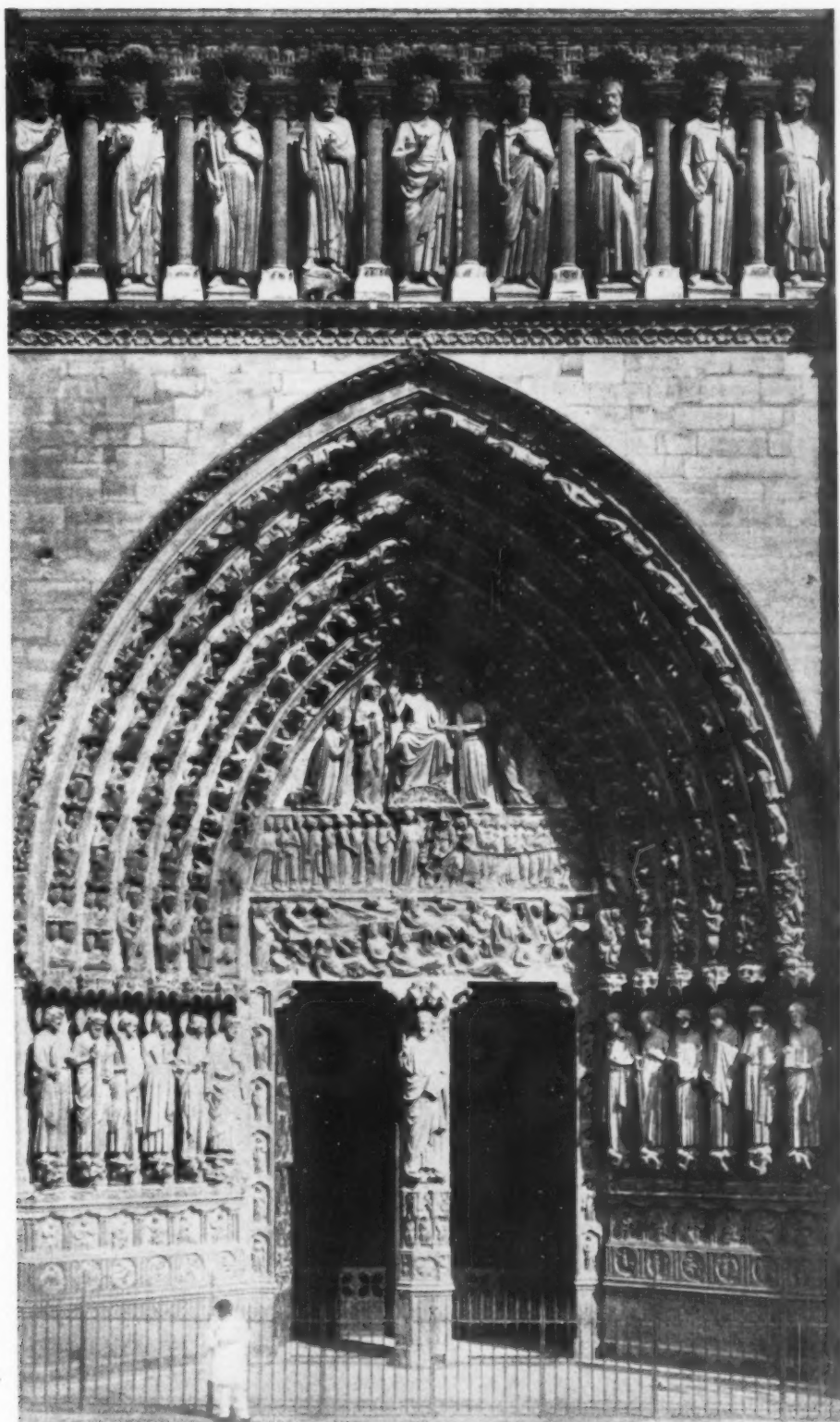
A candle sconce made in brass and copper repoussé with enamel clock in repoussé copper with enamel inlaid



## METAL MODELING

Metal wire and flat metal sheeting of brass, copper, silver, nickel have been used in shaping and modeling many unique and artistic results





ENTRANCE TO NOTRE DAME, PARIS

The beautiful entrance doorway to the Notre Dame Cathedral in France will always be one of the world's beautiful, chaste and consistent uses of sculpture in relation to architecture



An old sundial at one of the corners of the old Cathedral of Chartres. This "clock" is said to have been made in 1578



## CERAMICS, CERAMIC SCULPTURE and POTTERY NOW PART of MODERN SCHOOL PROGRAMS

BEN EARL LOONEY, Head of the Art  
Department, The Cambridge School, Inc.  
Kendal Green, Weston, Massachusetts



WHEN the Cambridge School won more prizes than any other school in New England, in a Boston art exhibition last winter and took second place in a national exhibition of high school art, the pottery entries attracted much attention in these shows. This was due, no doubt, to the emphasis placed upon the study of ceramics in the studio of the school at Weston, Massachusetts, and the careful attention given by the students to the solution of technical problems of this complex medium.

It has been the desire of Headmaster John R. P. French, since he came to the school, to offer opportunity for each of the one hundred and forty students to express himself, or herself, in some chosen art medium. With this idea in mind, the beautiful five-room art building was constructed. The work of erecting the building was done, to a large extent, by students themselves through the school's well-known Work Program.

One of the many interesting media for art development in the studio is the work done in the ceramic and ceramic sculpture classes. The aim of this work, though carried on in a group, is to teach the individual how best to express his own unique idea or feeling through technical knowledge of his craft. Courses are planned to give a firm understanding of rudi-

mentary essentials, so that true and continued progress of the student may be assured. A student may enroll in the ceramic or pottery classes from any grade and usually a number of the boys and girls elect the course as soon as they arrive on the Weston campus after they have graduated from the Lower School in Cambridge. Differences in ability or skill are accommodated by the flexibility of class instruction. There can be no set pattern for teaching, even for the beginner. All students are encouraged to start at the very beginning and get the first steps right.

A student is taught how to mix and wedge clay. He is shown how shapes can be pulled from solid clay forms, how to construct by the coil method, either hand build or on the banding wheel, how to form pieces on the potter's wheel, how to stack his pieces in the kiln and, when fired, how to mix and apply glazes.

One of the fundamentals of pottery is patience. The nervous, impatient, careless student will not make a good potter. Good technique is important, for he who has a worth-while message of beauty must express it in a technical language worthy of his idea.

The Cambridge School is well equipped for this work, having a large, well-lighted working space, wedging table, banding wheels, glazes and spray gun and box for spraying glazes, a plaster lined damp box (four by six by eight feet), various types of clay, and a large gas kiln. This material awaits the child who comes filled with the desire to create objects of beauty.





Classroom scenes in the Pottery and Modeling Departments of the Cambridge School, Kendal Green, Massachusetts

The ceramic sculpture students also learn how to mix their clays. A study is made through numerous experiments and test tiles, and then the student is taught much the same necessary processes of pulled form and coil methods as those in the pottery classes. With sculptural representation other problems arise. Before the student attempts to build a hollow figure by the coil method, he is taught the principles of construction of the human and animal figure. When a piece seems adaptable to ceramic sculpture, he is told to go ahead and the instructor helps with the technical problems as they come up. Sometimes a piece done solid in water clay is hollowed out and fired; sometimes a press mold is made. All the students are taught to cast their own pieces. Building a figure by the coil method has been carried out successfully by many students. First a rough sketch is made in clay to show the relative proportions and plan of support; then from this plan the student builds the core of the figure by coils, modeling the shape as the sculpture evolves. There are as many different ways of shaping the clay as there are students.

Pottery students are given valuable instruction in the study of other media. This year one student produced some striking designs for pottery decorations while doing quick sketches from the model in the Life Class. (Incidentally, the Cambridge School is one of the few secondary schools in the country offering Life Classes.) Other advantages are ac-

quired through learning to see line, color, and form in the painting classes. Occasionally projects are executed in which the students combine work in the school shop and studio, creating such objects as lamps, tile top tables, etc. The ceramic student at the school is encouraged to work in other media. Schedules are arranged so that this is easily possible. The studio is open all day, and a student may go from one medium to another after he has completed a project.

The sculpture class has been the source of most inspiration for the pottery makers at the school and for this reason the best work has been done in ceramic sculpture. Many of the pieces were left in the biscuit state and the photographs illustrating this article are all done in this manner. Both ceramics and ceramic sculpture classes are taught by Mr. Russell Crook, a graduate of the Art Students League of New York and a former pupil of both Augustus St. Gaudens and Daniel Chester French.

The art department students are often asked to do commissions for individuals and institutions in the vicinity. Last spring a figure of Joan of Arc was made for a high school class in Newton, to be given as a present to one of the instructors. Other students have made garden pieces. The art department believes that the accepting of commissions is an added incentive for the young artist to do creative work and is good training for the future.



"PRAYER" by Miss Carpe



CAT by Julie Merrill  
MONKEY by James Biggar



Figure by Miss Carpe





New interest in art has taken place in the Lewis School of Ogden, Utah, since the students have had the opportunity to turn out pottery and modeled heads of clay. Left to right: Thomas Moyers, Raymond Phipps, Hubert Erwin and Raun James



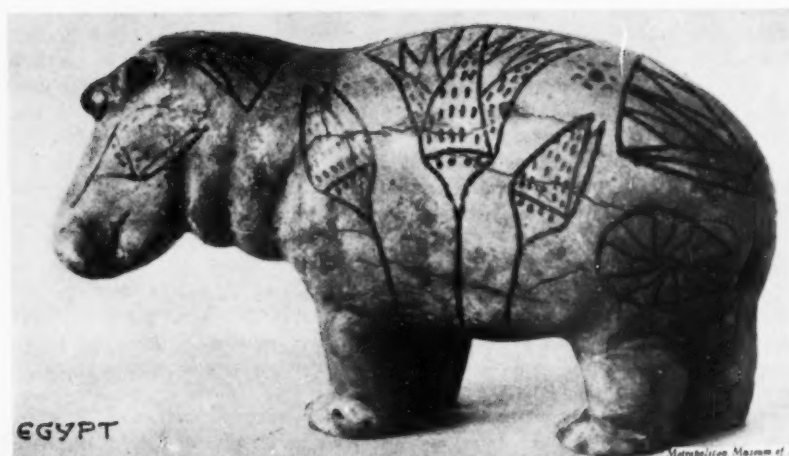
Model of Fred Torrey's relief for the 124th Field Artillery Building, Chicago



Bas-relief in the Casino de Saint-Jean-de-Luz, Paris, by Jan et Joel Martel



Self Portrait by Elwina Zachertowna. Made of hammered metal with a green copper wig and exhibited at Warsaw



Primitive peoples the world over have sincerely produced sculpture in simple materials for use religiously or for their pleasure. Insincere artists in civilized countries ape the primitives' type of sculpture and claim it as their own, though it cannot be an honest reflection of their mentality or environment, unless they possess *honestly*, a primitive's mind



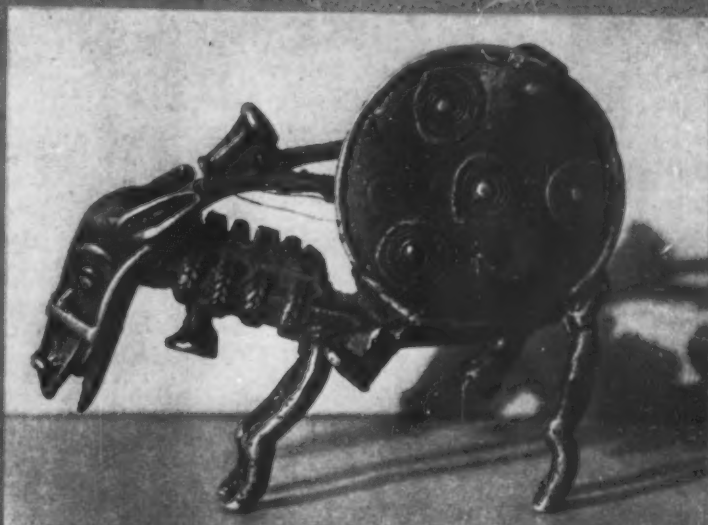


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# WOOD CARVINGS and METAL CRAFTS by PRIMITIVE CRAFTSMEN



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South Seas

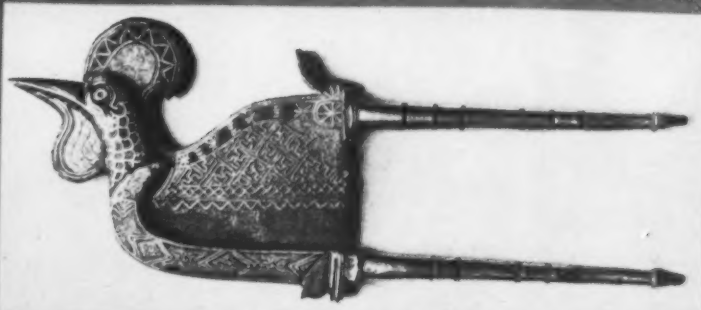


IVORY COAST, AFRICA



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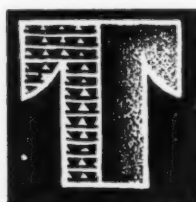
NEW GUINEA

IVORY COAST, AFRICA

# PAPER SCULPTURE IN STORE DISPLAYS



CLARIBEL WARD, Art Teacher  
Shaler High School  
Glenshaw, Pennsylvania



HERE has been an increasing use of paper sculpture in the window displays of large department stores in the past few years. These displays require knowledge and use of color, design, originality, and adeptness in handling materials, making an ideal problem for an art class.

The class in which the subject of paper in window displays arose is made up of a group of girls who have shown a special interest in fashion drawing and design. They have studied figure drawing, textile design, the various techniques used in fashion drawing, and the principles of art as applied to dress design. But the use of cut paper was a new field.

We collected wallpaper sample books, paper doilies, and odd bits of metallic papers in addition to our regular stock of colored poster paper. The girls recalled their experiences in cutting out paper dolls and approached the problem in a spirit of fun. Before long, however, they were working overtime in trying out their ideas.

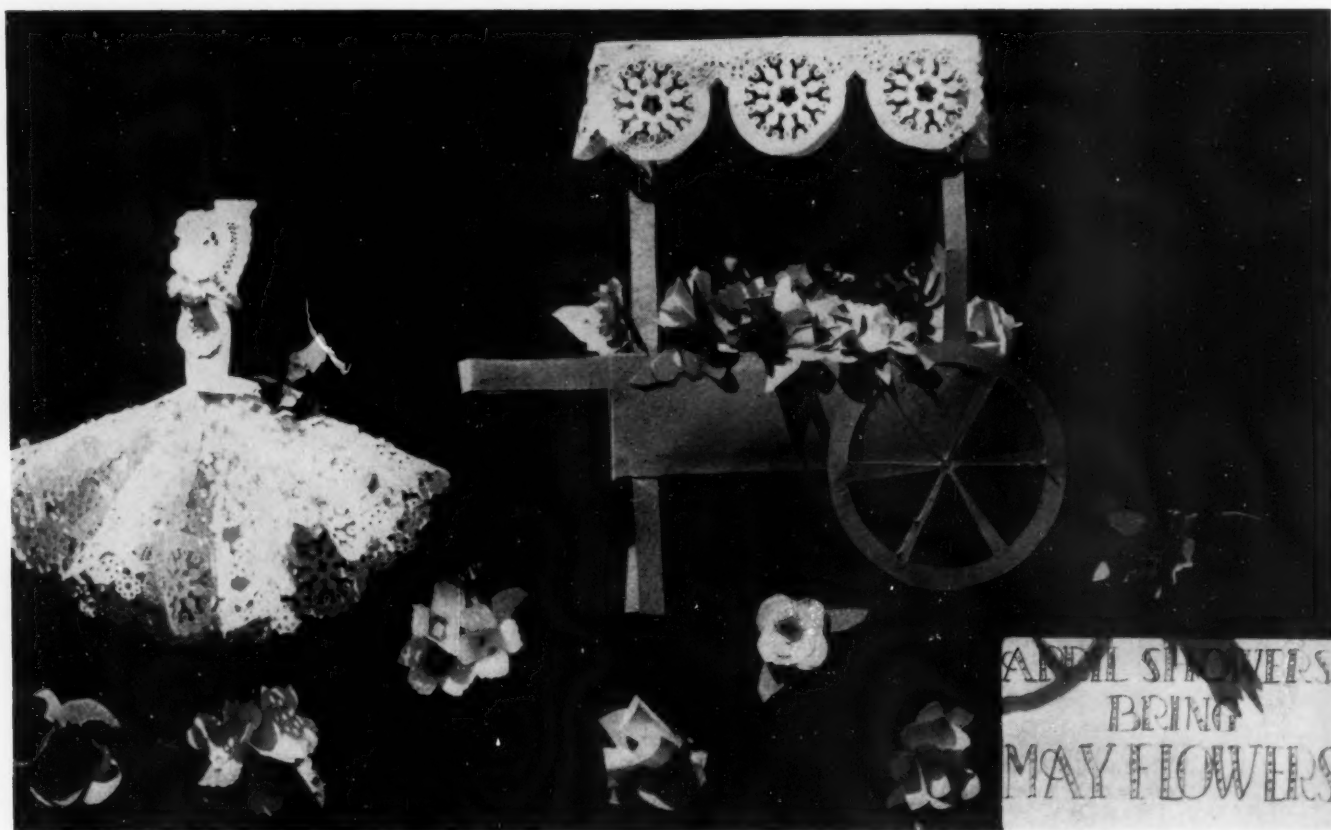
We agreed that clothing and accessories should

furnish the subjects for our window dressing venture, and with only the following limitations were ready to proceed:

1. The idea and its execution should be suitable for a store window.
2. Pleasing composition and color combinations should be apparent in the preliminary sketch selected.
3. The finished project should have a three dimensional effect. At the same time the paper sculpture should be in low enough relief that the whole thing could hang vertically, as we do not have sufficient table space for displays.

Some of the subjects chosen were handbags, neckwear, boutonnieres, handkerchiefs, and various types of dresses.

When the girls had finished, they were enthusiastic over the results; and they have consequently developed a keener interest in window displays. From their comparisons and comments after shopping trips, I believe they appreciate the possibilities for truly creative art in window dressing.



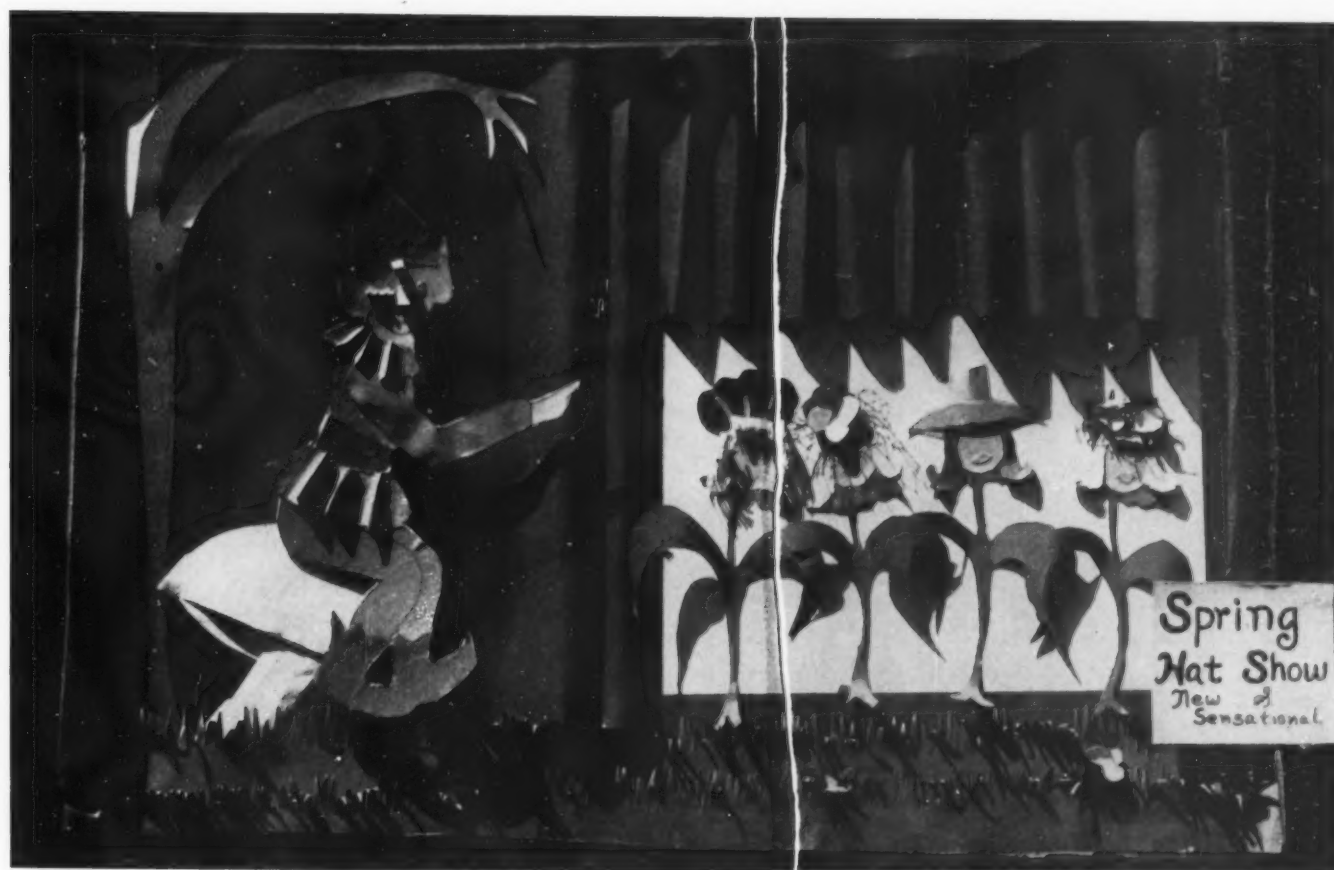
BOUTONNIERE DISPLAY BY ALICE HOELTJE





HANDBAG DISPLAY BY ANNE MALIYUK

HAT DISPLAY BY JEAN KRAPP





This stone sculpture from Sweden, photographed with a mirror to show its reverse side, illustrates how carefully sculpture is composed so that all views will be artistic

Group of  
"Carol  
Singers"  
Carved in  
Wood by  
K. T. Chosek,  
Poland



"Swing Trio"  
Carved in  
Ebony by  
Nat Werner,  
United States







Paper Modelled Heads, for displaying head scarfs made by the students of St. Joseph Academy, Des Moines, Iowa.  
Sister Mary Florine, Teacher



## PAPER MODELING

SISTER MARY FLORINE, B.V.M.  
St. Joseph Academy, Des Moines, Iowa



METHOD for displaying some originally designed textile head scarfs, first led us to modeling heads from paper.

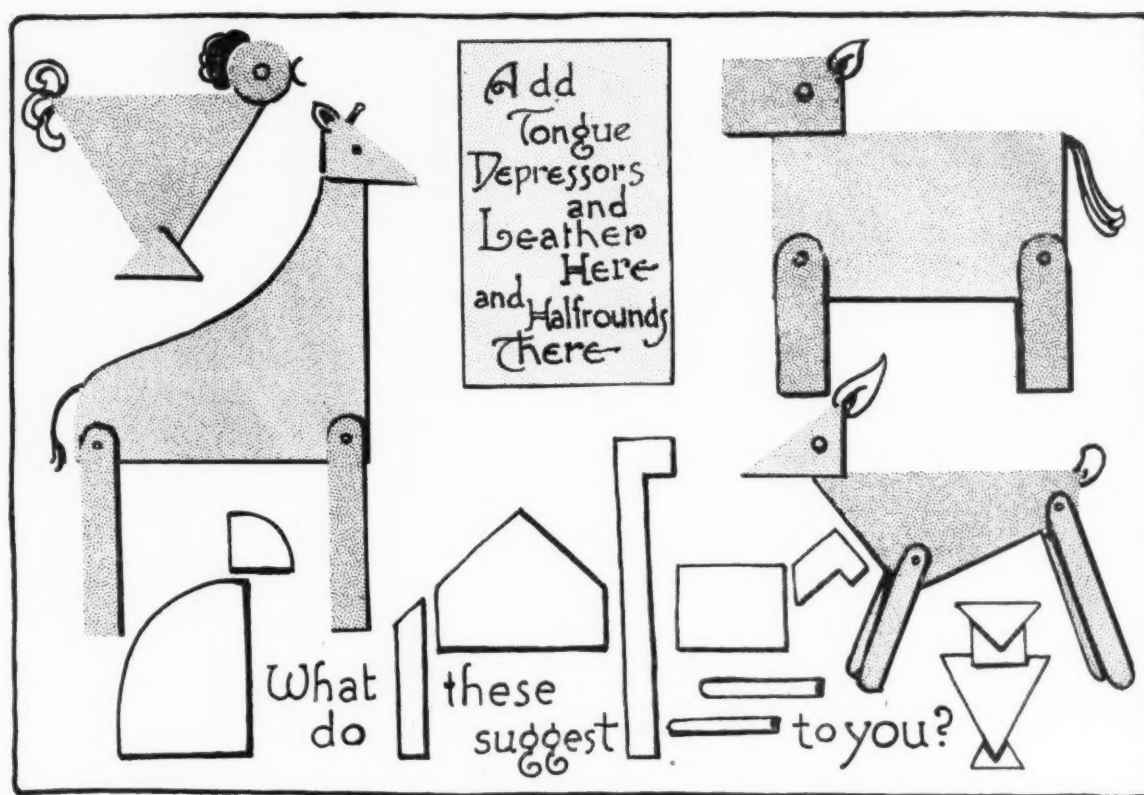
In making our masks, the class was divided into two groups, operators and subjects. The subject's face was covered with a piece of damp cheesecloth which was patted well into the features and held in place by two long strips of gummed paper about 1½ inch wide. One of these extended under the chin and along the jaw bones and fastened on the head. The other strip encircled the head at the forehead level. With these two as a foundation, small, narrow strips about a half inch wide were added until the entire face was covered and the contours stood out sharply. The head strip was then broken and the mask removed from the face and allowed to dry.

The neck was formed of tightly rolled newspapers of sufficient length to extend well into the head and also down into the shoulders. Wood blocks were utilized for shoulders, by padding well with newspapers.

When the mask was dry, it became quite stiff. Next, the features were well packed with crumbled newspapers and the back of the head formed and anchored securely to the neck at the desired tilt. A liberal covering of gummed paper gives additional strength. These strips on the back of the head can be longer and wider than those used on the face.

Now the heads were ready for the finishing touches. Alterations such as adding length to the nose, more cheek surface, and so forth, can be added before the skin texture and finish is applied. For these alterations and additions, cotton or cheesecloth dipped in paste serve the purpose adequately. In preparation for the skin, paper towels were torn into small pieces and soaked in a thick wallpaper paste and added to the entire head. When this was dry, milady was ready for her trimmings. For her complexion, poster paint was used liberally. Her eyes and lips were cut from colored construction paper. As for her crowning glory, poster paper curled beautifully on a paring knife or the blade of a scissors. In arranging the type of hair style, the girls used their own creative initiative.

As a result of the project, the students received a practical understanding of the proportions of the head and facial features. In addition, the enthusiasm which continued to grow from the first scissors snip until the last curl was in place, proved conclusively that learning can be fun.



## CREATIVITY AND LUMBER SCRAP...

MARIAN BLACK  
Helm, California



Y CHILDREN would like to make toys. Where can I get some ideas and patterns that are not too hard for them?" asks a first-grade teacher. The ideas can be obtained from the lumber yard scrap pile—the patterns may be skipped. Rather, read Minnie McLeish "Beginnings" and hie to the lumber yard (with a big box).

What interesting and suggestive shapes are found in these little scraps of wood! There are enough rectangular blocks for several trains. With a minimum of carving and sanding the six-year old can make a perfectly satisfactory train. (The elaborate electric train sets were conceived, not for the small boys, but for the small boy's Dad!) The couplings can be worked out with staples and pliers at hand. And the teacher just stands back and admires Johnny's ingenuity!

The triangular blocks and odd shapes and bits of round moulding suggest many different figures to the child's symbolic mind. This is true creativity. Let the teacher forget her realistic viewpoint and watch the animals and birds and toys grow.

Here is no copying of adult-conceived patterns, but an activity which provides for originality of expression, maintenance of self-confidence, and growing understanding of art values. The design (structural) grows out of the material; it provides for creativity according to the symbolic viewpoint of the young child, and it promotes good craftsmanship within the limits of his manipulative ability. The tool's required are the simplest. A vise, saws, hammer, nails, pliers, brace and bit, with drills, sandpaper, paint, and scraps of oilcloth or leather.





## FINGER PAINTING

(Continued from page 331)

Its dividend-bearing yield is quite high in proportion to the time given it.

While painting with the brush went forward from its inception without any interruption toward the brilliant future that lay ahead, painting with the hands, although it made its appearance from age to age, lacked this continuity of development. It is difficult to predict what the future for it may be, though constant experiment merely tends to widen the far horizon of its possibilities.

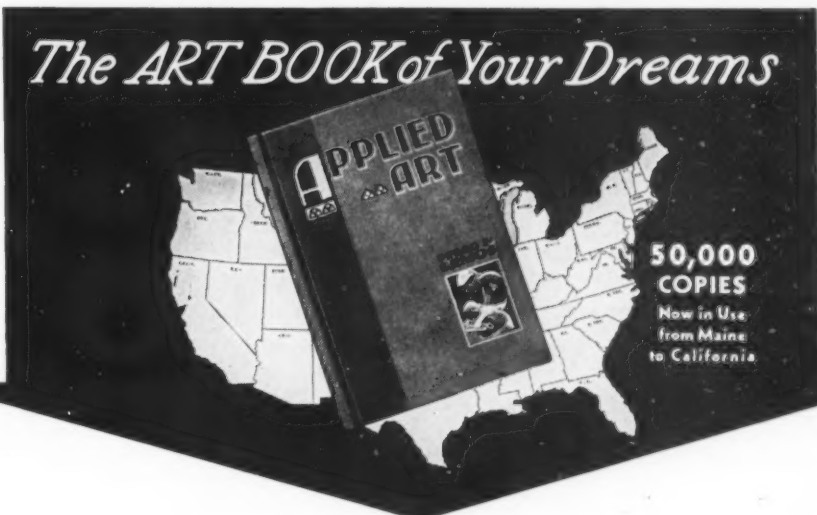
It is strange too, that just as certain strains of music affect the hearer, so can paintings in this medium carry with them a definite emotional impact. A business man speaks of the emotion evoked on viewing a series of these paintings as comparable in effect to his listening to the music of Bach. Of the same paintings which a sculptor termed purely sculptural in both form and dimension, the next passerby inquired if they had been done to the accompaniment of music, as they were clearly musical terms. Certainly an interesting subject for study lies here.

The therapeutic value of finger painting remains a study complete in itself. It is at present the subject of a thesis by a member of New York University. It is hoped that his findings will soon be made public.

The celebrated Brazilian painter, Candido Portinari, on the occasion of his visit here in connection with his exhibition at the Museum of Modern Art, gave it as his opinion that there was in this medium a definitely American art in process of emergence. We hope this may be the case, and that the ancient art of finger painting as we shall call it for want of a better term, may come in time to a full flowering, and be restored to a rightful place among the fine arts.

*Editor's Note:* Francis R. Fast, a New York businessman, living in Hillsdale, New Jersey, without previous art training, took up finger painting about seven years ago, with no thought of it becoming a serious avocation. He has had fifteen one-man exhibitions in New York City; the Montclair Art Museum, New York University; the century old Robert C. Vose Galleries, Boston; the Currier Gallery of Art, Manchester, N. H.; Westminster Choir College, Princeton, N. J.; more recently at the Entwistle Gallery, Ridgewood, and has been represented in many other exhibitions. He has lately been exploring the possibilities of this medium in imaginative landscape forms. Of critical comment, *Light* of London writes: "Their grace, their powerful sweeping lines, richness of color and rhythm... nothing quite like them is to be found in Western art," while the *New York World-Telegram* describes these paintings as: "Exquisite poetic studies that in the subtlety of their restrained colorings and in the delicacy of

(please turn to page 6-a)



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by PEDRO deLEMONS  
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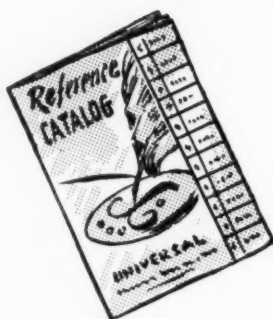
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### WE TRY OUR HAND AT CLOUDS

(Continued from page 332)

ception in any other, and the results depend not upon the eye—the camera—but upon the spirit and inspiration behind the retina," once wrote William Hamilton Gibson, the noted naturalist, in his delightful volume entitled "Sharp Eyes."

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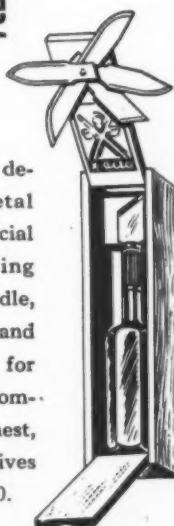
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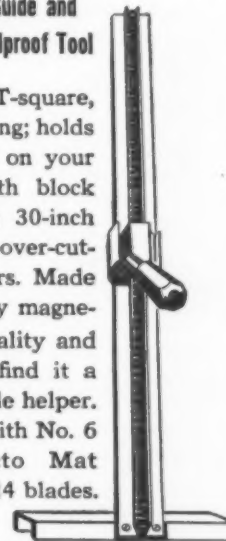
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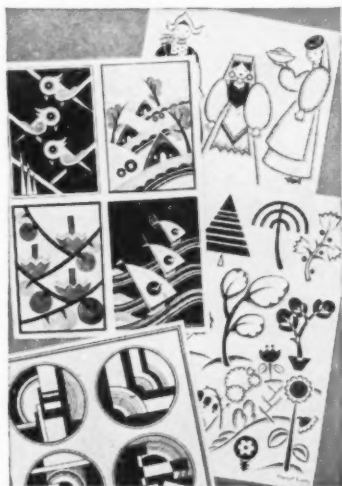
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